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Rhetoric and Composition. By EDWARD FULTON, Ph.D., Associate Professor of Rhetoric in the University of Illinois. New York: Henry Holt & Co. Pp. x+259.

A reserved enthusiasm is a commendable feature in any textbook—even in a rhetoric. An author of a new book on rhetoric and composition should be fired to some little extent with the desire to improve the general run of such textbooks, and not excuse his effort by saying "that it was intended primarily for use in his own classes. As no existing textbook seemed quite to meet the needs of those classes, he endeavored to supply that need himself." We quote these words from the preface of Dr. Edward Fulton's *Rhetoric and Composition*, and we need only add that, if the book has answered its author's avowed purpose, then we should find no possible fault with it. What the especial needs of the classes were the book does not reveal. As a matter of fact, the book is rather a pedestrian effort, lacking enthusiasm and incentive. The old familiars—"sentence length," "kinds of sentence," "clearness," "force," "accuracy," "forms of discourse" (called in this book "type-forms of prose discourse")—march in good and stately order to a well-defined scheme but without much attractiveness.

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Talks on Teaching Literature. By ARLO BATES. Boston: Houghton, Mifflin & Co., 1906. Pp. 247. \$1.30.

It is common in the field of English literature to deplore the results attained in all grades of our schools. Many efforts have been made to correct the evil; but many of these efforts have been rather whimsical than philosophical. It is a delight to a reviewer to find before him a book showing not only what the writer desires and how he thinks it can be attained, but also just why he thinks it should be attained. Professor Bates has a distinct philosophy for the teaching of English literature, and he has shown himself able to determine the details of a scheme that shall incorporate that philosophy.

The prime question, of course, is whether the philosophy is sound. Its chief glory is that it is based on that rarest of things, simple common-sense. If any conscientious teacher has been puzzled between rival plans and aims, and has been distracted by pressure from without and the pull of serious ambition from within, this book should make him cry out: "The truth shall make you free." Singularly, though the book thrills with vitality, its aim is chiefly negative. It aims to set teachers free from the trammels of empty tradition and to give them in their teaching something to live for—to make teaching a delight to the teacher and a joy to the pupil. Incidentally it should prove a valuable guide to school officers in determining what teachers are fitted to teach literature.

Professor Bates in almost every chapter disclaims any theory as to detailed methods. Seekers for such things will find disappointment; and Professor Bates would doubtless say that such people are not by nature fitted to be teachers of literature, and art cannot fit them. If it were not for unfortunate association of ideas, it would perhaps be fair to give the book a subtitle, "Don'ts for

Teachers of Literature;" but since no air of dictation or of complaint can be anywhere found in it, the title in its suggestions would be a misnomer.

The arrangement of the book tends to make clear the underlying philosophy. After several chapters devoted to introductory discussion, the plan is outlined under four heads, each indicating a stage in the work of teaching literature, as follows: preliminary, inspirational, educational, and examinational. A quotation in each of these fields is worth while. "We fail to recognize . . . how difficult it is for them [our pupils] . . . to *feel* while their attention is taxed to take in the meaning. . . . The preliminary work, besides this study of any difficulties of the vocabulary, should include whatever is needful in making clear any difference between the point of view of the work studied and that of the child's ordinary life" (p. 81). "Any training which opens the eyes to the finer side of life is in the best and truest sense inspiration; and it should be the distinct aim of the teacher to see to it that whatever else may happen, in the lower grades or in the higher, this chief function of the teaching of literature shall not be lost sight of or neglected" (p. 95). "What is important and what I mean by the educational treatment of literature is the development of those general truths concerning human nature and human feeling which form the tangible thought" (p. 111). "More is done in the way of preparation for any rational examination, I believe, by training youth to recognize good literature and to realize what makes it good, than by any amount of deliberate drill of specially prescribed works or the laborious following out of the lines indicated by old examination-papers" (p. 122). With these chapters, or following them, are illustrations of possible applications of the general principles to specific books or kinds of literature. These make clear that, though a good deal of what Professor Bates has said is negative, his philosophy can be very suggestive for the teacher who is fitted to do work in literature.

The points about which those in the main agreeing with Professor Bates are most likely to feel a little dissatisfied with the book are his suggestion that vocabulary be studied independent of context, and his failure to recognize in his discussion, though he doubtless recognizes in his own mind, the difference between the psychology of the adolescent and that of the child. In trying to cover the whole field, he has sometimes said about both child and adolescent what he probably meant to say of only one. Doubtless he expects his readers to make necessary allowances; but the reader would like now and then to know just what allowances Professor Bates would make.

A few quotations to suggest the temperate sanity of his criticisms on common methods should induce many to read his book: "The supreme test of success in whatever work in literature is done in schools of the secondary grades should be, according to my conviction, whether it has given delight, has fostered a love of whatever is best in imaginative writings and in life" (p. 30). "It must always be borne in mind, moreover, that little permanent result is produced except by what the pupil does for himself" (p. 58). "It is so much easier to deal with details than with a complete work that constantly students leave schools where the training is in many respects excellent, and have gained no ability to go beyond the examination of particulars. The far more important power of estimating a book or a play from its total effect has not been cultivated" (p. 203).

"The child feels himself clever just in proportion as he is able so to frame his plea that it secures his end. . . . Out of these homely, universal experiences of childhood it is possible to build up in the mind of the pupil a very fair notion of the nature and the use of literary workmanship; a notion, moreover, which is at once sound in principle and entirely adequate as a working basis." (p. 210).

WILLIAM MORSE COLE

Experimental Physiology and Anatomy for High Schools. By W. H. EDDY.
New York: American Book Co., 1906. Pp. 112. \$0.60.

"This book has been prepared," to quote from the author's preface, "in an effort to call attention to the great field which this subject presents for laboratory study." Any laboratory guide which shows, as this one does, in a practical and teachable way, how the study of physiology may give practice in the scientific method of study deserves recommendation. It meets the requirements of the New York State Syllabus and probably the entrance requirements of any university in the country. Its seventy-two exercises are arranged under the following topics: preliminary exercises, introductory exercises in physics and chemistry, study of nutrients, study of foods, histological studies, principles of digestion, organs and processes of digestion, blood circulation and the blood system, the body skeleton, muscles and motion, respiration, excretion, nervous system, special senses, bacteria.

The spirit of the book is excellent and it offers to the pupil aid in becoming a self-reliant doer and thinker. It must be confessed that the book is usable in its entirety, only in the best-equipped high schools. The studies require microscopes, histological preparations, glassware, and reagents in abundance. However, the subject deserves the equipment, and it is well for the high schools everywhere to receive the impetus which such books give.

In the belief that criticisms made in good faith will be appreciated by the author, the following are selected:

The use of out-of-date nomenclature for chemical compounds is to be deplored. For example (p. 15), carbon dioxide is called "carbonic acid gas." It would be quite as unilluminating to speak of hydrogen chloride as "hydrochloric acid gas." "Phosphate of lime" and "chlorate of potash" are other examples. On some pages (p. 13) the nomenclature is mixed. Neither should a compound receive a name which does not distinguish it from related compounds (p. 19, "oxide of phosphorus," etc.). The author must have discovered that young pupils acquire the correct usage quite as easily as the other.

The practice of determining the *proportions* of the gases in the air by the method employed in Experiment 9 should be abandoned as too inexact even for high-school pupils. There are too many questions throughout the book which can be answered at random by "Yes!" or "No!" and altogether too frequently do the parenthetical notes render it unnecessary for the pupil to make thoughtful observations; for example, pp. 14, 15, 17, 24, 48, 50, 60, 61, 63.

The following (p. 22) is a doubtful statement: "The electric current has broken the compound—water—into its two parts, hydrogen and oxygen." That was the theory of Grothuss in 1805.

Should the word "digestion" be applied (as on p. 65) to the solution of soluble salts in the digestive tract? Does not digestion always involve some chemical change effecting the molecules of the food?

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